[c. MAY 1972]

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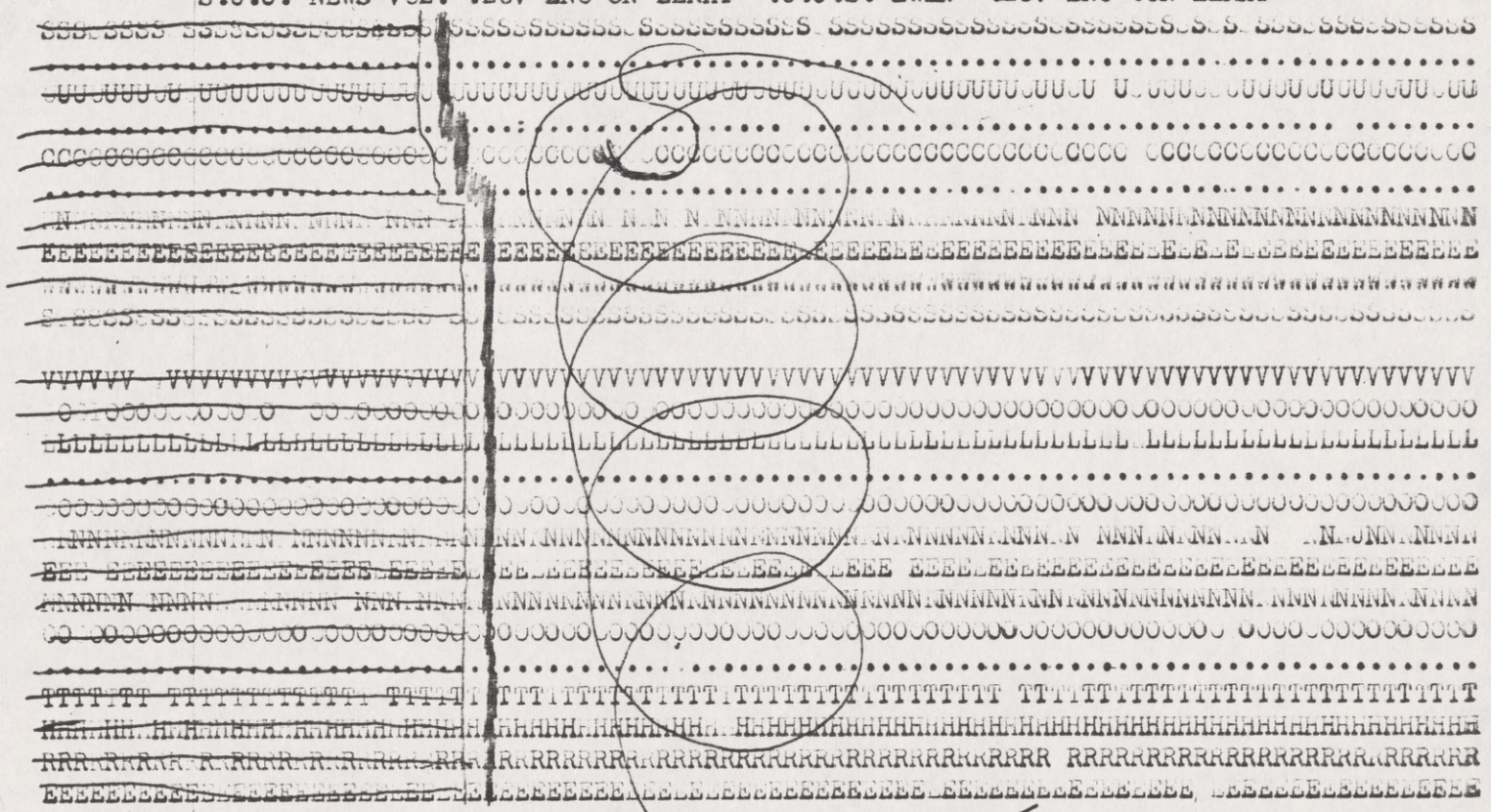

S.U.C. NEWS ~~VOL. ONE~~ NO. three

Last Spring issue

ANNE BREMER MEMORIAL LIBRARY
SAN FRANCISCO ART INSTITUTE

A new definition of the paper

first We can reasonably do a calender for the school. Starting next fall, each week the events calender will come out on wednesday. According to how much information I can collect. People interested in having their events chronicled should submit them the monday before the week we come out. In most cases what you submit should be typed or written legibly so that I can read it and because of the limited help available directly copy into the format. We use a zerox copier to print the paper and therefore submissions can be used as is.

secound Regular analysis will come out once a month, the secound wednesday. Any thing may be submitted to this with space and work I must put into the project the main consideration about whethter something is printed or not. This is a student organ and S.U.C. retains editorial control over the content rather than administration or faculty. We invite faculty and administration support and work and realize the larger community to which we address ourselves and wish to be all things to all groups.

Third Art which is submitted and can be associated in a physical sense with this letter will also be excepted. This will come out with the analysis section.

Submit your contribution to the S.U.C mail box Or bring to the student meeting where they will be forwarded. Meetings will be annouced in appropriate times.

Two hundred fifty calenders will be put out each week. Some will be posted and various pickup areas will be made available. This number will be increased as necessary.

Fifty Regular issues will be made up each month and these will be posted and a limited distribution will be carried out. Until demand for this picks up.

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Notes from a Judge of the Film Festival

We selected films on the basis of 'Originality' (the concept and/or content) and the 'Form' (the coherence of structure). Often a film had to be eliminated from the final selection even though it was beautifully executed in photography and color. The drawback from these films was that they had a looseness of structure in the scattered and seemingly unrelated objects they inventively, and often, breathtakingly photographed. These films seem more as an exercize for the filmmaker, a testing ground for his photographic sense,...but not his sensability in overall structure or "statement" or "realization." I deeply hope that the filmmakers who made these films are not discouraged by not being in the final selection. It would be a tragedy if they stop making films.

Selected Films

Nine buildings by Alan Dreiman, is a remarkable film. Using the architectural design of skyscrapers he has created new designs. Kinetic Designs...The product of motion. This film is an excellent example of photography and pace. The result being motion which results in a transformation to abstraction and gives birth to design.

Fasten Seat Belt by Wolf Zimmerman, is visually exhillirating with foward motion and is a good example of an "Idea" film and is completed by the last image.

Also by Rock Ross, has flickering forms of dramatic power and grace and a good feeling of slowed motion and grainy impressions.

Charlotte by John McGovern, is gorgeous with color sunsets and ocean and a joyful spirit.

Plastic Epiphany by Charles Hood, begins aimless and unpredictable, but develops with a visual realization, cold and simple, yet haunting and direct.

Planned Obsolessons by Doug Wendt, is a light and casual record of the debut of a water sculpture piece.

Barbara Linkevitch, who did the films Goodman and Thought Dreams, is an intriguing filmmaker. Her work has a humane sensability and a visual sense of character faces, which, is the structure of her films.

Another good character study is the strange film The Player, by Ed Guerrero.

Holy Smoke by Lawrence White, is endowed with a charm that becomes fascinating and engrossing. This charm is the people involved with the filmmaker and his filming.

Mike Kuchar

A S.U.C. REBUTT

(in reference to an article appearing in S.U.C. Newsletter Vol.I #1)

CHIT CHAT SHIT SHAT (CONTINUED)

Look before you leap upon the downtrod heap or Previous Passings Galore

Agents of POOCH want only to return the concrete & asphalt to a more acceptable turf. Less wear and tear on our bare souls, folks.

These saboteaurs were given the necessary credentials after a special student election in the Spring of 1970. An overwhelming majority of hairless primates preferred the fuzzy little boogers in that vote of confidence & not without taking into consideration the dogs' leg-lifting aesthetic judgements of various alleged works of ART scattered about campus.

Then over the following summer, in true fascist fashion, the doggie decision was mysteriously overruled by deceitful dictators and thus those powers that be hired a new security officer who served a subsidary function as Canine Combatant. Since his comeuppance and subsequent letting-go in Spring '71, a semi-truce has prevailed featuring newly erected uptight signs in prominent permanent abundance with a select clique of tails wagging here and there.

So lets end this hypocrisy and allow the beasts' to return the DMZ to their breeding grounds as democracy once willed it.

The lonely student psyche, ignored by snobbish dilettantes, craves the companionship and friendly vibes of the furry minority.

signed,
Doug Wendt and pal

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